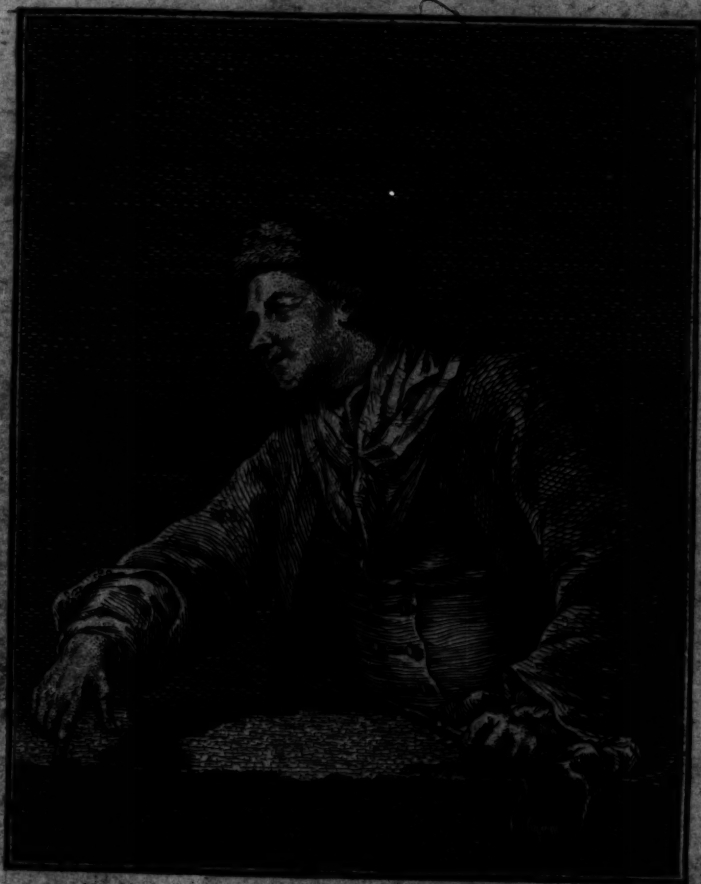
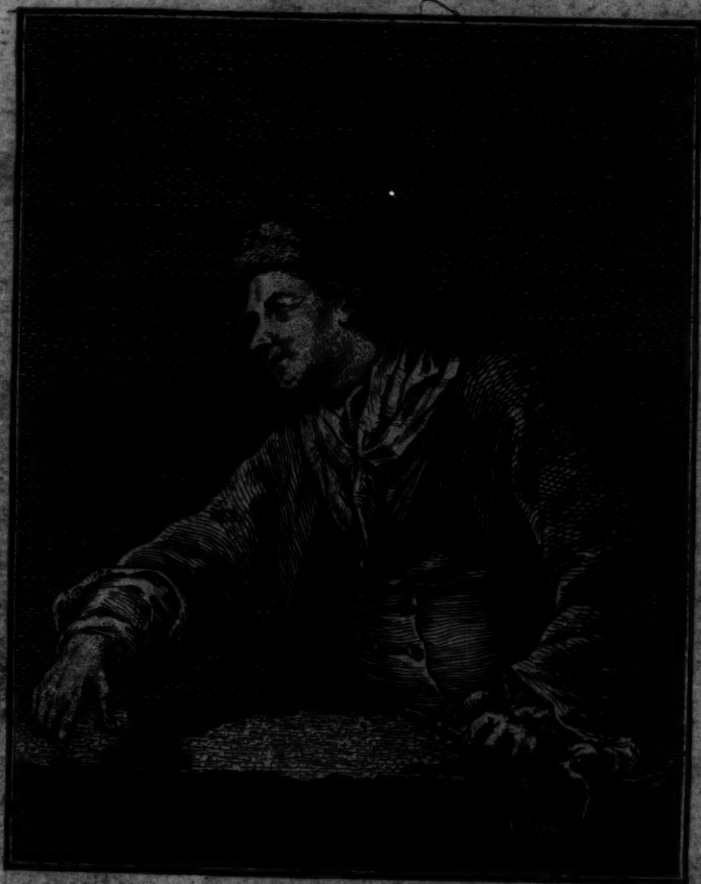




CARLE VANLOO. PEINTRE DU ROY, ECUIER
CHEVALIER DE L' ORDRE S MICHEL.



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CHEVALIER DE L' ORDRE S MICHEL.

ELEMENTS

OF

PAINTING

WITH

CRAYONS.

BY JOHN RUSSELL.

With the Additions of

- | | |
|---|---|
| I. Directions for Painting in
Water Colours and Wash-
ing of Prints and Maps, | IV. ————— for Engraving, |
| II. ————— for Painting on
Glass, | V. ————— for Mezzotinto
Scraping, |
| III. ————— for Etching, | VI. ————— for Painting in
Miniature and the Prepara-
tion of the Colours. |

IN TENUI LABOR. —————
VIRGIL.

DUBLIN:

Printed by JOHN EXSHAW, in Dame-street.

M.DCC.LXXIII.

U. S. M. R. S.

PAYING

C. T. A. I. O. N. S.

U. S. M. R. S.

U. S. M. R. S.

U. S. M. R. S.

U. S. M. R. S.



TO HIS GRACE THE
Duke of CHANDOS.

My Lord,

THE excellence at which the Polite Arts have arrived, in every Nation where they are known, has been owing, in a great measure, to the encouragement and protection shewn to them by illustrious Personages. On this account, my Lord, I presume to solicit your Grace's Patronage for the following little Treatise on the Art of Painting with Crayons; sensible that your Grace's known Benevolence cannot be displeased

DEDICATION.

pleased that I endeavour to render myself serviceable to others.

THE honour you did me, in the early part of my life, when you condescended to wish I would direct my studies to the Arts of Painting, has ever been held in remembrance; and it will afford me great satisfaction, to know that your Grace accepts this Address as an humble Tribute of my Gratitude, and, to believe that I am, with the highest respect,

Your GRACE's most obliged,

devoted humble Servant,

Mortimer-Street,

May 4, 1773.

JOHN RUSSELL.

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INTRODUCTION.

THE elegant Arts, of which Painting is one of the most considerable, have ever been held in the highest estimation by the Great and Illustrious of all Ages, not solely for private amusement, but for their beneficial influence in Society, in promoting benevolence, and inspiring delicacy of feeling.

THIS will not appear paradoxical, if we observe, that they are evidently contrived to afford innocent pleasures, disregarding the inferior senses; in this light they may be considered as a rational science, and when cultivated to an eminent degree of refinement, they do honour to mankind.

EVERY attempt to encourage and improve the elegant Arts deserves great commendation; since there is too much reason for believing that the interests of humanity are not so strongly guarded, or so firmly secured, as easily to relinquish those succours, or forego those assistances which they administer to them.

SINCE Painting is an Art in which truth of Outline is no less necessary than justness of Colouring, I apprehend a few hints relative to the former will not (even at this period) be deemed superfluous or unnecessary; for, should these *Elements* fall into the hands of the accomplished Artist, to whose judgment I submit them with the highest diffidence, I flatter myself I shall meet with favour and indulgence, since I intend this Work principally for the use of those who are just entering into the world of Imitation.—To such, I hope to make an offering worthy their acceptance, should inclination lead them to the Study of Painting with *Crayons*, by exhibiting the Materials used in this Art, with the methods of making and preparing them for the execution of Design.

WITH respect to *Crayon Painting*, the present age has produced an uncommon instance of excellence in one of our own Countrymen. I mean the late Mr. *Francis Cotes*, whose Method I propose to explain in the following pages with all possible perspicuity: for, it seems to be universally allowed by all good Judges, that, as a *Crayon Painter*, this celebrated Artist excelled most of his Contemporaries*. The Reader will, doubtless, excuse this tribute of gratitude to the memory of an excellent Master, who, for some Years, directed my Studies, and used his endeavours to communicate that knowledge to me, which had most eminently

* IN what high estimation are the Pictures of *Rosalba* held? how happy do Connoisseurs think themselves when they possess any of her Works! If the *Crayon* Pictures executed by Mr. *Cotes* are not held in equal estimation, posterity will not do justice to his merit.

distinguished

distinguished and raised him to the notice and esteem, not only of the first Artists in the *British* Nation, but to the favour of our illustrious Monarch, who, in the commencement of an auspicious reign, and even in that early period of life, when pleasure generally is the sole pursuit, shewed an elegant taste for the fine Arts, and has since been graciously pleased to protect and encourage the cultivation of them, by the establishment of a *Royal Academy*, which, from its first institution, has been conducted with such propriety and unremitting attention, as to do honour to its Professors, and add a dignity to the character of Englishmen.

THE hopes of rendering some service to the Art of Painting with *Crayons*, of suggesting some hints which may possibly give rise to further Inquiries respecting this pleasing study, and of explaining its principles for the benefit of such, as in this age of dissipation, may prefer the silent amusement of a beautiful Art to the delusive enchantments in the gay circles of unrestrained pleasure, have induced me to this undertaking, and should it instruct, or even encourage a single Student, I shall not think my labour ill bestowed; but happy shall I be if my observations should, in the least degree, awaken the attention of the curious to those new sources of beauty and elegance, which may yet lie concealed, for, if they are found to be just, those who are Masters of the subject may be tempted to improve and extend them: be this as it may, my aim by this publication, is to be useful to those who want experience, and therefore, I have not a doubt but I shall stand excused from any imputation of vanity with those who do not require such assistance:

to the former I wish success, and I would soften the censures of the latter by reminding them in the words of my motto, that

There is labour in the most trifling things.

ELEMENTS

Jane Matthews

ELEMENTS

OF

PAINTING WITH CRAYONS.

SECTION I

CONCERNING TASTE.

THERE is no disputing about *Taste*, because its principles are not absolute, and therefore they cannot be defined. The opinions of men concerning beauty and elegance in any of the fine Arts, are as various as their faces, their dispositions, or the different climates in which they live. Nature, it is true, is in every particular consistent with herself: we are framed with minds capable of having the highest relish for the elegant Arts, and consequently, Nature has framed us with an uniformity of *Taste* to furnish proper objects for that high relish, without which the Arts could never have arrived at any degree of perfection; and this is sufficient to convince us that they are not

not yet brought to perfection; some objects, indeed, of the fine Arts, make such lively impressions of beauty, grandeur, and harmony of proportion, as to command a kind of general Taste, but instances of this sort are very uncommon.

TASTE depends more on experience than on nature. This is a point which merits peculiar attention, because it opens to us a sure method of improving our taste in the elegant Arts, and is a powerful incitement toward the cultivation and improvement of them, a study which cannot fail to embellish Manners and sweeten Society.

ALL, therefore, that can be said concerning Taste, is, that there are certain principles that constitute the sensitive part of our nature, and which, being common to all, preserve a kind of uniformity with respect to the emotions and feelings of different individuals, the same object making (upon every one) the same impression, or at least, the same in kind if not in degree. This is the only way of accounting for a uniformity of Taste in the polite Arts, and this, in other words, may justly be termed the common sense of mankind, which is the only true Standard of Taste, all other being equivocal or uncertain, and consequently, will never be sufficiently general to become standards of Taste; but, the principles that constitute the sensitive part of our nature, will, undoubtedly, lead us to methods of ascertaining the common sense of mankind, or standard of Taste, with great exactness and accuracy.

THESE will determine, almost generally, what is either elegant or beautiful, and hence, when our ideas are regulated and directed by these principles, we may be said to have formed a good taste,
and

and be enabled to discern what is natural and proper, and what is not so.

TRUE it is, that inattention, the force of example, prejudice, or passion, may introduce a bad Taste, and banish a good one. In Painting, heavy Composition, incorrect Drawing, and bad Colouring, may prevail, notwithstanding the influence of those principles that constitute the sensitive part of our nature; instances of so defective a Taste will, however, be very rare, and when they happen, they will seldom prejudice any but the possessors, because they can carry but little authority with them to impose on others.—After all, the remedy against forming a bad Taste, is to study the Works of Men of good Taste; this will enlarge the mind, and by observation, establish the Student in a good Taste of his own.

SECTION

SECTION II.

OF DRAWING.

DRAWING may be justly termed the foundation of Painting. This should be the first object of the Student's attention. The more perfectly this is attained, the greater is the certainty of acquiring excellence. Genius is the gift of Nature; but Genius without cultivation can never arrive at the summit of perfection.

THE materials necessary for Drawing are a Port-Crayon, a Leather Stump, some stained Paper, Charcoal, black, white and red Chalk, with a Drawing-Board of about two foot square.

SOME Artists reject the use of Drawings or Prints for the Student's imitation; "it is, say they, a servile method of proceeding, because it cramps the ideas, and hence, Genius suffers too great a confinement." Notwithstanding this, the usual practice is to copy after Prints and Drawings at first, and I imagine experience has determined the advantages accruing from this method. To set the Drawings (in particular) of the most eminent Artists before a young beginner, at his first commencement, must be highly beneficial, as it most undoubtedly will prevent rudeness and inaccuracy, against which the most exact cannot be too much guarded. How much more then ought the young Student to observe this caution? Some Geniuses require restriction, and when this happens to be the case,

case, the placing of accurate Works before them must hold them in a kind of subjection, from which alone Correctness is to be expected. Exact Copies are absolutely to be required at first: This will imperceptibly produce a Habit of Correctness, till, by degrees, the Student will make himself Master of those grand essentials to perfection, Truth, Boldness, and Freedom. Truth will be acquired by this accustomed Correctness, Boldness and Freedom will follow after as the certain consequence, and on these the excellence of the Performance must depend.—Copying the Drawings of good Masters has, also, another considerable advantage, *viz.* teaching a good method of execution, by which many laborious and fruitless efforts will be prevented.

CRAYON PAINTERS should pay a particular attention to the drawing on stained paper, with black, or red and white Chalks, as this kind of Drawing has a bold effect, is allied to the manner of using the *Crayons*, and imparts a knowledge of what is usually termed the middle Teint. Indeed, in almost every respect, this method is attended with considerable advantages: But the young Student should always have it in remembrance, that his chief aim ought to be the making of a correct Drawing, and of attaining a Truth of Out-line, since this is more essentially necessary than a Smartness of Touch, or a pleasing execution.—When he has made some considerable progress with the Chalks, he may then attempt the round, or Plaister Figures; but here, as in every other case, care should be observed in making choice of a good subject, for nothing is so prejudicial or dangerous as to copy from imperfect subjects; on which account he should be directed in his choice by the opinion of the most experienced Artists, who all recommend the Study of the

Antique, and other approved Plaister Figures, previous to the drawing after living models; it will furnish the Student with great knowledge and correctness, as has been before observed, and, without which, there is great danger of acquiring extravagant and pernicious habits, which are easily attained without great care, but they are not so easily dismissed when acquired.

To draw from a living Figure without having first studied the Antique, is no less absurd than to attempt to understand the Classics without a previous knowledge of the Rules of Grammar. The human Figure, and especially the Face, is the most difficult Study, but a thorough knowledge of this particular will give facility of execution in every thing else.

WHEN the Student has made himself master of a good degree of exactness, by copying after Prints, or Drawings, let him be provided with some good Head, cast after the Antique; One, in which the features are strongly marked and boldly determined; such as the *Hercules*, *Jupiter*, or *Niobe*; as he will find the strength of either of these more easy of imitation than the refinement and delicacy of the *Antinous*, or *Venus of Medicis*; though the latter, after a time, will be his favourite and most valuable Study.

AFTER the choice of a Subject, the next consideration will be to place it in a proper Light and Shadow.—If the window is too near the ground, the effect cannot be pleasing, because the Shadow will be distracted into too many parts: In this case, the lower part of the window should be darkened with something that will quite obstruct the light, about the height of six feet, which will throw the
shades

shades into very agreeable masses on the subject for imitation; which being thus placed, having the Drawing-Board partly resting in the lap, and partly on the table, (the most convenient method) let the Student carefully observe the particular turn and action of the head; how much the forehead is inclined over the right or left shoulder, and how much over the back, or breast; then, with the Charcoal, let him lightly draw the general shapes of the head; after which, the centre-line of the face, from the middle of the forehead to the middle of the chin, and then the cross lines, which determine the situation of the Eyes, Nose, Mouth, and Roots of the Hair; all this being the foundation on which the Student may give the particular shapes to each feature; and he must remember, that a good proportioned Face is divided into three equal parts; the first contains the Forehead, the second the Nose, and the third the Mouth and Chin. From the Roots of the Hair to the Crown of the Head is just the height of the Forehead.

THE Nose being the centre, most Artists begin their particular Shapes with that Feature, and from thence proceed to the Eyes and Mouth; but, let the Student sketch the Out-line very light, that any mistake may the more easily be altered. His gteatest attention must be paid to the producing his Drawing correct, and the lines of the Features parallel to one another, and each at a proper distance. If the Student fails here, all his labour in the finishing will be to no purpose; but, when the lines are properly drawn, the broad Shadows may be laid in with soft Chalk, disregarding the lesser parts till afterwards; sweetening with the Leather Stump: Then the demy Shades, and the heightening with white are added, with which the whole is to be compleated, preserving an intermediate

space of the stained Paper, which, as a middle tint, must be left between the white and black, otherwise the use of drawing on tinted paper is effectually destroyed, and the production will have a heavy, unpleasing effect, and be entirely destitute of that greatness and breadth which distinguishes the Productions of a Master from the efforts of inferior abilities.

WHEN the Student has made himself Master of the knowledge of the face, he may proceed to the whole figure, studying with much assiduity the Casts after the Antique; those almost perfect standards of Grace, Majesty, and Beauty.

RULES, it is said, are the Fetters of Genius, but a great man very judiciously observed, lately, that "they are fetters only to Men of no Genius," which is undoubtedly true; for, when they are properly used by men of abilities, they rather assist Genius than impede it. On this account, I have given the measures of a fine proportioned human Figure, with which it is necessary the Student should make himself acquainted, previous to his Studies after the life; and, for this reason, I place this particular before what I propose to say on that important part of Study.

THE best way to measure the human figure is by faces, ten of which, from the lowest Hairs on the Forehead to the bottom of the Chin, is the best proportioned height.—The Face is divided into three equal Parts: 1st, the Forehead; 2d, the Nose; and 3d, the Mouth and Chin.—From the Chin to the Collar-bones is twice the length of the Nose.—From the Collar-bones to the lowest part of the breast, the length of the whole Face.—

The

The bottom of the Breast to the Navel, one Face and half a Nose.—From the Navel to the Secrets, one Face.—From the Secrets to the Knee-pan, two Faces.—From the Knee pan to the Ankle, two Faces.—From the Ankle to the Sole of the Foot, a Nose and an half.—When the Arms are extended horizontally, their length, from the extremity of the longest Finger on one hand to the other, should measure the same as the height of the Figure from the Crown of the Head to the Sole of the Foot.—From the Shoulder to the Elbow, the length of two Faces.—From the Root of the little Finger to the Elbow, two Faces.—From the Box of the Shoulder-blade to the Pit of the Collar, one Face.—The Foot is the sixth part of a Man's height, and the Hand should measure as much in length as the Face.—The Thumb is the third part of a Face in length.—The Shoulder that the Face is most turned over is raised higher than the other.—The Shoulder bearing a heavy burthen will be raised considerably higher than the other.—The Hip on which the Body chiefly rests will be raised higher than the other.

THE Knowledge of Anatomy, as far as relates to the Structure of the Bones, and Dispositions of the Muscles, with their various motions, will enable the Student to draw the human Figure in great perfection. This may be acquired by studying some good treatise on the subject, and by drawing the Bones and Muscles in different views. The attending some Dissections, if he has an opportunity, will improve the Student much sooner than any other method possibly can. *Le Brun's* Lectures on the Passions of the Soul, read before the Academy in *France*, will impart great knowledge in the expression of the Muscles of the Face, which

which should be strictly attended to; and also the knowledge of Light and Shadow, as this, in particular, will instruct him how to preserve harmony in his pictures, and a proper expression of the different projections. These things being acquired, Genius will improve by study, and Perfection and Fame reward the labours of close application.

WHEN the Student draws from living models, great care is required to place the figure in a proper action, after which, particular attention should be paid to the general sway of the figure, being careful to preserve what is termed the centre of gravity; which is, that line always perpendicular from the pit between the Collar-bones to the Heel of the Foot on which the Figure rests*.——The first sketch must be touched very lightly, in a square manner, describing the large forms by which the action of the figure is expressed. The second time of drawing over the Out-lines, notice should be taken of those lesser parts, which, in the former slight sketch, were neglected. In each sketch the Student must begin at the Head, which must be carefully placed in its proper inclination, or else (however in other respects justly drawn) the figures will have an ungraceful appearance.

WHEN the Out-line is correct and in good proportion, the principal difficulty is overcome. The next step is to proceed to the Shadows, which must be made broad and firm, and not distracted into too many parts, which would perplex the

* It must be remarked that all graceful Figures stand on one foot only.

Student;

Student; as all the inferior distinctions in the several degrees of shadow, ought to be a second consideration, and are, therefore, to be avoided when the whole care should be to preserve the masses of light and shade, broad and masterly. Care should be observed where the principal mass of light falls (as in every well-set figure there will be a principal mass of light) to preserve it broad, and not too much divided, considering the whole together before the parts in particular.

IF a shadow is produced by any Muscle, &c. near the grand body of light, it will, at the first view, be apt to mislead the Student, and incline him to think it much darker than it really is; but, if compared with the principal shadow, the true degree may be ascertained. Sometimes on the rising of a Muscle, or the projection of a Bone, the light may catch near the mass of shadow, which, if not drawn tender, will have an unpleasant, harsh effect, which can only be regulated by comparing it with the strongest lights; this method of comparing one degree of light and shadow with another will be the only certain rule of preserving the tone and consistency of the whole together, as the comparing of lengths and breadths with each other is the only rule to produce the just forms of Figures.

WHILE the Figure is resting, the Student will have an opportunity of placing his Drawing at a distance, by which means the eye will more easily discover how much he has erred from this rule, which he may soften with a linen rag, or rub out with bread at pleasure.—As it cannot be supposed the figure can, for any length of time, have

have the same Muscles of his body in continual action, the opportunity should be embraced, while they are most properly exerted, to draw each Limb, and describe each particular Muscle, the great variety of which will give liberty to the Student to exercise his Genius in producing his Drawing in an elegant taste.

SECTION

SECTION III.

OF THE APPLICATION OF THE CRAYONS,
WITH SOME PREVIOUS DISPOSITIONS.

WHETHER the Painter works with Oil-colours, Water-colours, or *Crayons*, the grand object of his pursuit, is still the same: a just imitation of nature. But each species has its peculiar rules and methods.—Painting with *Crayons* requires, in many respects, a treatment different from Painting in Oil-colour; because all Colours used dry are, in their nature, of a much warmer complexion than when wet with Oils, &c. For this reason, in order to produce a rich Picture, a much greater portion of what Painters term *Cooling Tints* must be applied in *Crayon Painting*, than would be judicious to use in Oils. Without any danger of a mistake, it is to be supposed, the not being acquainted with this Observation is one great cause why so many Oil-Painters have no better success when they attempt *Crayon Painting*. On the contrary, *Crayon Painters* being so much used to those Tints, which are of a cold nature when used wet, are apt to introduce them too much when they paint with Oils, which is seldom productive of a good effect.

I SHALL now endeavour to give the Student some Directions towards the attainment of excellence in this Art.

THE Student must provide himself with some strong blue paper, the thicker the better, if the grain is not too coarse and knotty, though it is almost impossible to get any intirely free from knots. The knots should be levelled with a penknife or razor, otherwise they will prove exceedingly troublesome. After this is done, the paper must be pasted very smooth on a linen cloth, previously strained on a deal frame, the size according to the Artist's pleasure: On this the Picture is to be executed; but it is most eligible not to paste the paper on till the whole subject is first dead-coloured. The method of doing this is very easy, by laying the paper with the dead-colour on its face, upon a smooth board or table, when, by means of a brush, the backside of the paper must be covered with paste; the frame, with the strained cloth, must then be laid on the pasted side of the paper, after which turn the painted side uppermost, and lay a piece of clean paper upon it, to prevent smearing it; this being done, it may be stroked gently over with the hand, by which means all the air between the cloth and the paper will be forced out.

WHEN the paste is perfectly dry, the Student may proceed with the Painting. The Advantages arising from pasting the paper on the frame according to this method, after the Picture is begun, are very great, as the *Crayons* will adhere much better than any other way, which will enable the Student to finish the Picture with a firmer body of colours, and greater lustre. The late Mr. *Cotes* found out this method by accident, and esteemed it a valuable acquisition: And, I remember, on a particular occasion, he removed a fine *Crayon Picture* of *Rosalba's*, and placed it on another strained cloth, without the least injury, by soaking the canvas with a
wet

wet sponge, till the paste between the cloth and paper was sufficiently wet to admit of separation.

WHEN Painters want to make a very correct copy of a Picture, they generally make use of Tiffany or black Gauze, strained tight on a frame, which they lay flat on the subject to be imitated, and with a piece of sketching chalk, trace all the Out-lines on the Tiffany. They then lay the Canvas to be painted on, flat upon the floor, placing the Tiffany with the chalked lines upon it, and with an handkerchief brush the whole over; this presents the exact Out-lines of the Picture on the Canvas. The *Crayon Painter* may also make use of this method, when the Subject of his imitation is in Oils, but in copying a *Crayon Picture*, he must have recourse to the following method, on account of the Glass.

THE Picture being placed upon the Easel, let the Out-lines be drawn on the Glass with a small Camel's Hair Pencil dipped in Lake, ground thin with Oils, which must be done with great exactness: After this is accomplished, take a Sheet of Paper of the same size, and place it on the Glass, stroking over all the lines with the hand, by which means the colour will adhere to the paper, which must be pierced with pin-holes pretty close to each other. The paper intended to be used for the painting must next be laid upon a table, and the pierced paper placed upon it; then with some fine-pounded Charecoal, tied up in a piece of lawn, rub over the pierced lines, which will give an exact Out-line; but great care must be taken not to brush this off till the whole is drawn over with sketching Chalk, which is a composition made of Whiting and Tobacco-pipe Clay, rolled like the *Crayons*, and pointed at each end.

WHEN the Student paints immediately from the life, it will be most prudent to make a correct Drawing of the Out-lines on another paper, the size of the Picture he is going to paint, which he may trace by the preceding method, because erroneous strokes of the sketching Chalk (which are not to be avoided without great expertness) will prevent the *Crayons* from adhering to the paper, owing to a certain greasy quality in the composition.

THE Student will find the sitting posture, with the box of *Crayons* in his lap, the most convenient method for him to paint. The part of the Picture he is immediately painting should be rather below his face, for, if it is placed too high, the arm will be fatigued. Let the windows of the room where he paints be darkened, at least to the height of six feet from the ground, as before directed, and the subject to be painted should be situated in such a manner, that the light may fall with every advantage on the face, avoiding too much shadow, which seldom has a good effect in Portrait Painting, especially if the face he paints from has any degree of delicacy.

BEFORE he begins to paint, let him be attentive to his subject, and appropriate the action or attitude proper to the age of the subject: If a Child, let it be childish; if a young Lady, express more vivacity than in the majestic beauty of a middle-aged Woman, who, also, should not be expressed with the same gravity as a person far advanced in years. Let the embellishments of the Picture, and introduction of Birds, Animals, &c. be regulated by the rules of propriety and consistency.

THE features of the face being correctly drawn with chalks, let the Student take a *Crayon* of pure Carmine,

Carmine, and carefully draw the Nostril and Edge of the Nose, next the shadow, then, with the faintest Carmine Teint, lay in the highest light upon the Nose and Forehead, which must be executed broad. He is then to proceed gradually with the second Teint, and the succeeding ones, till he arrives at the Shadows, which must be covered brilliant, enriched with much Lake, Carmine, and deep Green. This method will, at first, offensively strike the eye, from its crude appearance, but, in the finishing, it will be a good foundation to produce a pleasing effect, colours being much more easily sullied when too bright, than when the first colouring is dull, to raise the picture into a brilliant state. The several pearly Teints discernible in fine complexions must be imitated with blue Verditer and white, which answers to the Ultramarine Teints used in Oils. But if the parts of the face where those Teints appear are in shadow, the *Crayons* composed of black and white must be substituted in their place.

THOUGH all the face, when first coloured, should be laid in as brilliant as possible, yet each part should be kept in its proper tone, by which means the rotundity of the face will be preserved.

LET the Student be careful, when he begins the Eyes, to draw them with a *Crayon* inclined to the Carmine Teint, of whatever colour the Iris's are of; he must lay them in brilliant, and at first, not loaded with colour, but executed lightly: No notice is to be taken of the Pupil yet. The Student must let the light of the Eye incline very much to the blue cast, cautiously avoiding a staring, white appearance, (which, when once introduced, is seldom overcome) preserving a broad shadow thrown on its proper part, by the Eye lash. A black and
heavy

heavy Teint is also to be avoided in the Eye-brows; it is therefore, best to execute them like a broad, glowing shadow at first, on which, in the finishing, the hairs of the brow are to be painted, by which method of proceeding, the former Tints will shew themselves through, and produce the most pleasing effects.

THE Student should begin the Lips with pure Carmine and Lake, and in the shadow use some Carmine and Black; the strong Vermilion Tints should be laid on afterwards. He must beware of executing them with stiff, harsh lines, gently intermixing each with the neighbouring colours, making the shadow beneath broad, and enriched with brilliant *Crayons*. He must form the corner of the mouth with Carmine, Brown Oker, and Greens, variously intermixed. If the Hair is dark, he should preserve much of the Lake and deep Carmine Tints therein; this may be easily overpowered by the warmer Hair Tints, which, as observed in painting the Eye-brows, will produce a richer effect when the Picture is finished; on the contrary, if this method is unknown or neglected, a poverty of colouring will be discernible.

AFTER the Student has covered over, or as Artists term it, has dead-coloured the Head, he is to sweeten the whole together, by rubbing it over with his finger, beginning at the strongest light upon the Forehead, passing his finger very lightly, and uniting it with the next Teint, which he must continue till the whole is sweetened together, often wiping his fingers on a towel to prevent the colours being sullied. He must be cautious not to smooth or sweeten his Picture too often, because it will give rise to a thin and scanty effect, and have more the appearance of a Drawing than a solid Painting, as
nothing

nothing but a body of rich colours can constitute a rich effect. To avoid this, (as the Student finds it necessary to sweeten with the Finger) he must continually replenish the Picture with more *Crayon*.

WHEN the Head is brought to some degree of forwardness, let the Back-ground be laid in, which must be treated in a different manner, covering it as thin as possible, and rubbing it into the paper with a Leather-stamp. Near the Face the paper should be almost free from colour, for this will do great service to the Head, and by its thinness, give both a soft and solid appearance. In the Back-ground also, no *Crayon* that has Whiting in its composition should be used, but chiefly such as are the most brilliant and the least adulterated. The ground being painted thin next the Hair, will give the Student an opportunity of painting the edges of the Hair over it in a light and free manner when he gives the finishing touches.

THE Student having proceeded thus far, the Face, Hair, and Back-ground being entirely covered, he must carefully view the whole at some distance, remarking in what respect it is out of keeping, that is, what parts are too light, and what too dark, being particularly attentive to the white or chalky appearances, which must be subdued with Lake and Carmine. The above method being properly put into execution will produce the appearance of a Painting principally composed of three colours, viz. Carmine, Black, and White, which is the best preparation a Painter can make for the producing a fine *Crayon Picture*.

THE next step, is to compleat the Back-ground and the Hair, as the dust, in painting these, will fall on the Face, and would much injure it if that was compleated

completed first. From thence proceed to the Forehead, finishing downward till the whole Picture is completed.

In painting over the Forehead the last time, begin the highest light with the most faint Vermilion Teint, in the same place where the faint Carmine was first laid, keeping it broad in the same manner. In the next shade succeeding the lightest, the Student must work in some light blue Teints, composed of Verditer and White, intermixing with them some of the deeper Vermilion Teints, sweetening them together with great caution *, insensibly melting them into one another, increasing the proportion of each colour as his judgment shall direct. Some brilliant Yellows may also be used, but sparingly, and towards the roots of the Hair, strong Verditer Teints, intermixed with Greens, will be of singular service. Cooling *Crayons*, composed of black and white, should succeed these, and melt into the Hair. Beneath the Eyes, the sweet, pearly Teints are to be preserved, composed of Verditer and White, and under the Nose, and on the Temples, the same may be used; beneath the Lips, Teints of this kind also are proper, mixing them with the light Greens and some Vermilion.

In finishing the Cheeks, let the pure Lake clear them from any dust contracted from the other *Crayons*; then, with the Lake may be intermixed the bright Vermilion; and last of all, (if the subject should require it) a few touches of the orange-coloured *Crayon*, but with extreme caution; after this, sweeten that part with the finger as little as possible, for fear of producing a heavy, disagreeable

* This direction is for the finest complexions; but the Student must vary his colouring according to his subject.

effect on the Cheeks: As the beauty of a *Crayon Picture* consists in one colour shewing itself through, or rather between another; this the Student cannot too often remark, it being the only method of imitating beautiful complexions.

THE Eye is the most difficult feature to execute in *Crayons*, as every part must be expressed with the utmost nicety, to appear finished; at the same that the Painter must preserve its breadth and solidity while he is particularizing the parts. To accomplish this, it will be a good general rule for the Student to use his *Crayon* in sweetening as much, and his finger as little as possible. When he wants a point to touch a small part with, he may break off a little of his *Crayon* against the box, which will produce a corner fit to work with in the minutest parts. If the Eye-lashes are dark, he must use some of the Carmine and brown Oker, and the *Crayon* of Carmine and Black; and with these he may also touch the Iris of the Eye (if brown or hazel), making a broad shadow, caused by the Eye-lash. Red Tints of Vermilion, Carmine, and Lake, will execute the corners of the Eye properly, but if the Eye-lids are too red, they will have a disagreeable, sore appearance. The Pupil of the Eye must be made of pure Lamp-black; between this and the lower part of the Iris, the light will catch very strong, but it must not be made too sudden, but be gently diffused round the Pupil till it is lost in shade. When the Eye-balls are sufficiently prepared, the shining speck must be made with a pure white *Crayon*, which should be first broken to a point, and then laid on firm; but as it is possible they may be defective in neatness, they should be corrected with a pin, taking off the redundant parts, by which means they may be formed as neat as can be required.

THE difficulty, with respect to the Nose, is to preserve the lines properly determined, and at the same time so artfully blended into the Cheek, as to express its projection, and yet no real line to be perceptible upon a close examination; in some circumstances it should be quite blended with the cheek, which appears behind it; and determined entirely with a slight touch of red chalk. The shadow caused by the Nose is generally the darkest in the whole Face, partaking of no reflection from its surrounding parts. Carmine and brown Oker, Carmine and Black, and such brilliant *Crayons* will compose it best.

THE Student having before prepared the Lips with the strongest Lake and Carmine, &c. must, with these colours, make them compleatly correct, and, when finishing, introduce the strong Vermillions, but with great caution, as they are extremely predominant. This, if properly touched, will give the lips an appearance equal, if not superior, to those executed in Oils, notwithstanding the seeming superiority the latter has, by means of Glazing*, of which the former is entirely destitute.

WHEN the Student paints the Neck, he should avoid expressing the Muscles too strong in the stem, nor should the Bones appear too evident on the chest, as both have an unpleasing effect, denoting a violent agitation of the body, a circumstance seldom necessary to express in Portrait Painting. The most necessary part to be expressed, and which should ever be observed, (even in the most delicate

* The method with which Painters in Oils express transparency in the Lips is, by painting them first with light Vermillion Tints, and, when dry, touching them over with pure Lake.

subjects) is a strong marking just above the place where the Collar Bones unite, and if the Head is much thrown over the Shoulders, some notice should be taken of the large Muscle that rises from behind the Ear, and is inserted into the Pit between the Collar-bones. All inferior Muscles should be, in general, quite avoided. The Student will find this caution necessary, as most subjects, especially thin persons, have the Muscles of the Neck much more evident than would be judicious to imitate. As few Necks are too long, it may be necessary to give some addition to the stem, a fault on the other side being quite unpardonable, nothing being more ungraceful than a short Neck. In colouring the Neck, let the Student preserve the stem of a pearly hue, and the light not so strong as on the chest. If any part of the breast appears, its transparency must also be expressed by pearly Tints, but the upper part of the chest should be coloured with beautiful Vermilions delicately blended with the other.

SECTION IV.

OF DRAPERY.

PAINTING the Drapery is commonly thought to be a very inferior branch of the Art; this is, most certainly, a mistake. A very great Painter being asked what part of the Picture he thought most difficult to execute? answered, *the Drapery*. Whether we allow this to be absolutely true, or not, we may venture to affirm, that, it is a very difficult part to execute with Taste; merely to give the effects of Silk, Satin, or Cloth, &c.-is not the point; this, the servile Copyist, by the mere dint of labour, may effect, and may even deceive the vulgar eye, so that the imitation may be taken for reality; but to make the folds give grace and dignity to the figure, to clothe it uninfluenced by prejudice, fashion, or caprice, so as to bear the test of ages, requires the fullest exertion of true genius, and the study of a man's life: but it is not my design to say much on this copious subject, therefore I shall dismiss it with a few observations concerning the colouring and execution.

DARK blue, purple, black, pink, and all kind of red Draperies also, should be first tinged with Carmine, which will render the colours much more brilliant than any other method; over this should be laid on the paper, the middle Teint, (a medium between the light and dark Teints, of which the Drapery is to be painted) except the dark masses of shadow, which should be laid on at first as deep as possible; these, sweetened with the Finger, being destitute

destitute of the smaller folds, will exhibit a masterly breadth, which the lesser folds, when added, ought by no means to destroy. With the light and dark Teints, the smaller parts are next to be made with freedom, executing, as much with the *Crayon* and as little with the Finger as possible, in each fold touching the last stroke with the *Crayon*, which stroke the Finger must never touch. In the case of reflections, the simple touch of the *Crayon* will be too harsh, therefore, fingering will be necessary afterwards, as reflected lights are always more gentle than those which are directed. With respect to reflections in general, they must always partake of the same colour as the object reflecting, but in the case of single figures, it may be useful to make some particular observations.

IN a blue Drapery, let the reflections be of a greenish cast; in green Draperies, make them of a yellow teint; in yellow, of an orange; in orange, reflect a reddish cast; in all reds, something of their own nature, but incline to the yellow: Black should have a reddish reflection; the reflection of a reddish Teint will also present purples to the best advantage.

OF whatever colour the Drapery is, the reflection on the Face must partake thereof, otherwise the Picture, like Paintings on Glass, will have but a gaudy effect.

LINEN, Lace, Fur, &c. should be touched spiritedly with the *Crayon*, fingering very little, except the latter; and at last touches, even of this, like all other parts, should be executed by the *Crayon*, without sweetening with the Finger.

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I HAVE contented myself with treating on the first principles only, because many judicious Writers on the subject of Painting (whose Works notwithstanding, merit the highest attention) have not been so explicit on this head as seems to be necessary. The method I have recommended, have been practised by the most celebrated *Crayon Painters*, whose Works have been held in public estimation; but the knowledge of, and ability to execute each separate part with brilliancy and truth, will be found very insufficient to constitute a compleat Painter, without his judgment enables him to unite them with each other, by correctness of drawing, propriety of light and shadow, and harmony of colouring. In order to accomplish this, the Student should carefully avoid finishing one part in particular, till he has properly considered the connection it is to have with the rest. The neglect of this is the principal reason why the Performances of indifferent Painters are so destitute of what is termed Breadth, so conspicuously beautiful in the Works of great Masters. It must be granted, that this observation relates more particularly to large compositions, where a diversity of figures requires such a judicious disposition, that each may assist in the combination of a kind of universal harmony; yet, even in Portrait Painting, the Student should be particularly attentive to observe this idea of Breadth, if he is desirous of acquiring that importance and dignity which constitutes excellence in Fainting.

SECTION

SECTION V.

OF THE MATERIALS.

THE perfection of the *Crayons* consists, in a great measure, in their softness, for it is impossible to execute a brilliant Picture with them if they are otherwise, on which account great care should be observed in the preparing them, to prevent their being hard.—In all compositions, Flake-white, and White-lead should be wholly rejected, because the slightest touch with either of these will unavoidably turn black.

THE usual objection to *Crayon Paintings* is, that they are subject to change, but when ever this happens, it is entirely owing to an injudicious use of the above mentioned whites, which will stand only in Oils. To obviate the bad effects arising from the use of such *Crayons*, let the Student make use of common Whiting prepared in the following manner;

TAKE a large vessel of water, put the Whiting into it, and mix them well together; let this stand about half a minute, then pour off the top into another vessel, and throw the gritty sediment away; let what is prepared rest about a minute, and then pour it off as before, which will purify the Whiting, and render it free from all dirt and grittiness.—When this is done, let the Whiting settle, and then pour the water from it; after which, lay it on the chalk to dry, and keep it for use,
either

either for white *Crayons*, or the purpose of preparing Tints with other colours, for with this, all other Tints may be safely prepared. If the Student chooses to make *Crayons* of Whiting immediately after it is washed, it is not necessary to dry it on the Chalk, for it may be mixed instantly with any other colour, which will save considerable trouble. All Colours of a heavy, or gritty nature, especially blue Verditer, must be purified by washing after this method.

THE Student must be provided with a large, flexible Pallet-knife, a large Stone and Muller to levigate the colours, two or three large pieces of Chalk to absorb the moisture from the colours after they are levigated, a piece of flat Glass to prevent the moisture from being absorbed too much, till the Colours are rolled into form, and Vessels for Water, Spirits, &c. as necessity and convenience shall direct.

REDS.

CARMINE AND LAKE.

It is rather difficult to procure either good Carmine or good Lake. Good Carmine is inclined to the Vermilion Tint, and good Lake to the Carmine Tint. The Carmine *Crayons* are prepared in the following manner:

As their texture is inclinable to hardness, instead of grinding and rolling them, take a sufficient quantity of Carmine, lay it upon the Grinding-stone, mix it with a levigating Knife with Spirits of Wine, till it becomes smooth and even. The Chalk-stone being ready, lay the Colour upon it to absorb the Spirit, but be careful that it is laid
on

on in a proper shape for Painting. If it is levigated too thin, the *Crayons* will be too flat, and if too thick, it will occasion a waste of colour, by their adhering to the Pallet-knife; but practice will render the proper degree of consistency familiar.

THE simple Colour being prepared, the next step is to compose the different Teints by a mixture with Whiting; the proportion to be observed consisting of twenty gradations to one, which may be clearly understood by the following directions: Take some of the simple Colour, and levigate it with Spirits of Wine, adding about one part of washed Whiting to three parts of Carmine, of which, when properly incorporated, make two parcels. The next gradation should be composed of two equal quantities of Carmine and Whiting, of which four *Crayons* may be made. The third composition should have one fourth Carmine, and three fourths Whiting, of this make *six Crayons*, which will be a good proportion with the rest. The last Teint should be made of Whiting very faintly tinged with Carmine, of which make about eight *Crayons*, which will compleat the abovementioned proportion. As these compound Teints are levigated, they are to be laid immediately on the Chalk, that the moisture may be absorbed to the proper degree of dryness for forming into *Crayons*, which may be known by its losing the greater part of its adhesive quality when taken into the hand: If the consistency is found to be right, it may then be laid upon the Glass, which, having no pores, will prevent the moisture from becoming too dry before it is convenient to form it into *Crayons*, otherwise the *Crayons* would be full of cracks and very brittle, which will be a great inconvenience when they are used in Painting.

L A K E

Is a Colour very apt to be hard; to prevent which the Student must observe the following particulars:

PAINTING WITH CRAYONS.

TAKE about half the quantity of Lake intended for the *Crayons*, and grind it very fine with Spirits of Wine; let it dry, and then pulverize it, which is easily done if the Lake is good; then take the other half, and grind it with Spirits, after which mix it with the pulverized Lake, and lay it out directly in *Crayons* on the Chalk. This Colour will not bear rolling. The simple Colour being thus prepared, proceed with compound *Crayons*, as directed before, and in the same degree of gradation as the Carmine Teints.

VERMILLION.

THE best is inclined to the Carmine Teint. Nothing is required to prepare this Colour more than to mix it on the Stone with soft Water or Spirits, after which it may be rolled into *Crayons*. The different Teints are produced by a mixture of the simple colour with Whiting, according to the proportions already given.

B L U E S.

P R U S S I A N B L U E

Is a Colour very apt to bind, and is rendered soft with more difficulty than Carmine and Lake. The same method of preparation is to be followed with

with this as directed with respect to Lake, only it is necessary to grind a larger quantity of the pure Colour, as it is chiefly used for painting Draperies. The different Tints may be made according to necessity, or the fancy of the Painter.

BLUE VERDITER

Is a Colour naturally gritty, and therefore it is necessary to wash it well. Its particles are so coarse as to require some binding matter to unite them, otherwise the *Crayons* will never adhere together. To accomplish this, take a quantity sufficient to form two or three *Crayons*, to which add a piece of slacked Plaister of *Paris* about the size of a pea; mix these well together, and form the *Crayons* upon the Chalk. This Blue is extremely brilliant, and will be of great use in heightening Draperies, &c. The Tints must be formed with Whiting as directed in the former instances, and are highly serviceable for painting flesh, to produce those pearly Tints so beautiful in *Crayon Pictures*. It is not necessary to mix the compounds with Spirits, as clear water will be sufficient.

GREENS

BRILLIANT GREENS are produced with great difficulty. In *Switzerland*, they have a method of making them, far superior to ours*. We usually take yellow Oker, and after grinding it with Spi-

* Mr. Bonbote in *Hayes Court, Soho*, is the original importer of these *Crayons* from *Lausanne*, in *Switzerland*; the Student may find it very useful to supply deficiencies of this nature with them, as the ingredients which compose these brilliant *Crayons* are not to be met with in *England*.

rits, mix it with the powder of Prussian blue, then temper it with a knife, and lay the *Grayons* on the Chalk, without rolling them. Instead of this, some use King's yellow mixed with Prussian blue, and others, brown Oker and Prussian blue. The *Crayons* made of the two last may be rolled. Various Taints may be produced by these colours, according to fancy or necessity; some to partake more of the blue, and others of the yellow.

Y E L L O W S.

K I N G ' s - Y E L L O W

Is the most useful and the most brilliant, levigated with Spirits of Wine, and compose different Taints as before directed. Yellow Oker and Naples yellow ground with spirits will make useful *Crayons*.

O R A N G E

Is produced with King's-yellow and Vermillion ground together with spirits, and the Taint formed as in other cases, but no great quantity of them is required.

B R O W N S.

C U L L E N S - E A R T H

Is a fine dark brown. After six or eight of the simple *Crayons* are prepared, several rich compound Taints may be produced from it, by a mixture of Carmine, in various degrees. Black, Carmine, and this colour, mixed together, make useful Taints for painting Hair; several gradations may be produced from each of these by a mixture of Whiting. Roman, or brown Oker is an excellent colour, either simple or compound, with Carmine, Whiting

Whiting tinged, in several degrees, with either of these, will prove very serviceable in painting.

U M B E R.

MAY be treated in just the same manner, only it is necessary to levigate it with Spirits of Wine.

P U R P L E S.

PRUSSIAN BLUE ground with spirits, and mixed with pulverized Lake, will produce a good purple. Carmine thus mixed with Prussian blue will produce a purple something different from the former. Various Tints may be made from either of these compounds by a mixture of Whiting.

B L A C K.

L A M P - B L A C K

Is the only black that can be used with safety, as all others are subject to mildew; but as good Lamp-black is very scarce, the Student will, perhaps, find it most expedient to make it himself; the process of which is as follows:

PROVIDE a tin cone, fix it over a lamp at such a height that the flame may just reach the cone for soot to gather within it. When a sufficient quantity is collected, take it out, and burn all the grease from it in a crucible. It must then be ground with spirits, and laid on the chalk to absorb the moisture. Various grey Tints may be formed from this by a mixture with Whiting, as mentioned in former instances.

VERMILLION mixed with Carmine.—This is a composition of great use, and Tints made from this

this with Whiting will be found to be very serviceable.

CARMINE and black is another good compound, of which five or six gradations should be made, some partaking more of the black, and others having the Carmine most predominant, besides several Tints by a mixture with Whiting.

VERMILLION and black is also a very useful compound, from which several different Tints should be made.

PRUSSIAN BLUE and black is another good compound, and will be found of singular service in painting Draperies.

It is impossible to lay down rules for the forming every Teint necessary in composing a set of *Crayons*, there being many accidental compositions, entirely dependant on fancy and opinion.—The Student should make it a rule to save the leavings of his colours, for of these he may form various Tints, which will occasionally be useful.

SECTION

SECTION VI.

OF ROLLING THE CRAYONS, AND DISPOSING THEM FOR PAINTING.

THE different composition of colours must be cut into a proper magnitude, after they are prepared, in order to be rolled into Pastils for the convenience of using them. Each *Crayon* should be formed in the left hand with the ball of the right, first formed cylindrically, and then taper at each end.—If the composition is too dry, dip the Finger in water, if too wet the composition must be laid upon the Chalk again, to absorb more of the moisture. The *Crayons* should be rolled as quick as possible; and, when finished, must be laid upon the Chalk again, to absorb all remaining moisture. After the gradation of Tints from one colour are formed, the stone should be well scraped and cleansed with water before it is used for another colour.

WHEN the set of *Crayons* is compleated according to the rules prescribed, they should be arranged in classes for the convenience of painting with them.—Some thin drawers, divided into a number of partitions, is the most convenient method of disposing them properly. The *Crayons* should be deposited according to the several gradations of light. The bottom of the partitions must be covered with bran, as a bed for the colours, because it not only preserves them clean, but prevents their breaking.

THE box made use of, when the Student paints, should be about a foot square, with nine partitions. In the upper corner, on the left hand, (suppose the box to be in the lap when he paints) let him place the black and grey *Crayons*, those being the most seldom used; in the second partition, the blues; in the third, the greens and browns: in the first partition on the left hand of the second row, the Carmines, Lakes, Vermillions, and all deep reds; the yellows and orange in the middle; and the pearl Tints next; as these last are of a very delicate nature, they must be kept very clean, that the gradations of colour may be easily distinguished: In the lowest row, let the first partition contain a piece of fine linen rag to wipe the *Crayons* with while they are using; the second, all the pure Lake, and Vermillion Tints; and the other partition may contain those Tints, which, from their complex nature, cannot be classed with any of the former.

DIRECTIONS

DIRECTIONS

FOR

PAINTING in WATER COLOURS,

AND

WASHING of PRINTS and MAPS.

*Directions for preparing such Fluids as are necessary
for the Mixing of Colours.*

To make Gum-Water.

DISSOLVE one Ounce of pure white Gum-Arabic, and half an Ounce of double-refined Sugar, in a Quart of Spring-Water; strain it thro' a fine Sieve or a Piece of Muslin, and bottle it for use, keeping it free from Dust.

Another Way.

Take some Gum-Arabic of the whitest sort, bruise it, and tie it up in a Piece of Woollen Cloth, and steep it in Spring-Water, in a Glafs or Earthen Vessel, till it is dissolved. If it is too stiff, add more Water; and if too thin, more Gum.

G.

With

With this Water you may temper most of your Colours; using such a Quantity, that being touched when dry, the Colour will not come off. If the Colour shines, there is too much Gum in the Water.

Isinglass Size.

To half an Ounce of beaten Isinglass add a Pint and half of Water, to be boiled until the Isinglass is dissolved, and strained through a Piece of fine Linen while warm: Let it be divided into two equal Parts; to one of them, add an equal Quantity of warm Water, and kept in a Viol for Use, the other to be kept undiluted, that you may be furnished with a strong as well as a weak Size.

Gum Water Size.

To three Quarters of an Ounce of Gum-Arabic, add a Quarter of an Ounce of Gum-Senegal; pound these together, and tie them loosely in Linen, then to be put into a Quart of hot Water for twenty-four Hours, and frequently stirred; the Linen is then to be taken out, and the Water divided and kept as just directed; adding to one a Quarter of an Ounce of white powdered Sugar Candy.

N. B. To prevent your Colours from cracking, add to the Gum-water a little white Sugar Candy in Powder.

Alum Water.

Boil four Ounces of Roch-Allum in a Pint of Spring Water, till it is thoroughly dissolved; then filter it through brown Paper, and keep it for Use.

Before you lay on your Colours, take a Sponge, and moisten the Back of your Paper with this Water while it is warm. This will not only prevent the Colours

Colours from sinking, but will likewise give them an additional Beauty and Lustre, and preserve them from fading. If your Paper is not of a good Consistence, it must be washed three or four Times with this Water, drying it each Time.

If your Prints are to be varnished, wash them all over with white Starch before you begin to lay on your Colours.

To keep the Flies from your Work.

When you have made your Gum-water according to either of the foregoing Directions, add thereto a little Coloquintida, which will preserve your Work, when exposed, from being spoiled by the Flies.

To make Liquid Gold for Vellum-Painting, Fans, &c.

Grind the finest Leaf-Gold with strong Gum-water very fine, adding, as you grind it, more Gum-water as you see necessary. When you have ground it as fine as you can, wash it in a large Shell; then temper it with a little Mercury-Sublimate, bind it in the Shell with a little dissolved Gum, shake and spread it equally all over the Shell, and use it with fair Water only.

To make Liquid Silver for the same Purpose.

The Process for this is the same with that of Liquid Gold, only observe when you use it to temper it with Glair of Eggs instead of Water.

To make the Glair of Eggs.

Take the Whites, and beat them with a Spoon

till they rise all in a Froth; let them stand all Night, and they will be clarified into good Glair.

To recover Liquid Silver that has contracted Rust.

If your Silver, by Length of Time or damp Weather, becomes rusty, cover that Part of your Work with the Juice of Garlick, which will effectually recover it.

To make Size for painting Scenes, and other Candle-Light Pieces.

Steep a Quarter of a Pound of the Cuttings of white Glove-leather in Water for some time; then take them out, and boil them in three Quarts of Water till it wastes to a Pint, and strain it through a Cloth into an Earthen Pan. When the Size is cold, if it feels firm under your Hand, it is sufficiently strong. You may prepare any Colours with this Size while it is warm, and it will take off the Glare which would appear upon them by Candle-Light, if mixed with Gum-water.

To recover Colours when decayed.

Take Rosemary-Water double-distilled, or pure Spirit of Rosemary, and with a few Drops of it temper your Colours, which, however dead and faded, will recover their Bloom and Brilliancy.

This Water or Spirit will prevent the Bubbles that usually rise in grinding White and Umber.

Directions for Painting in Water-Colours.

THE Materials necessary for this Art are Gum, Colours, Hair-Pencils, Fitches, a Pallet and a Pen-Knife.

The

The Colours in general are White, Black, Brown, Red, Yellow, Blue, and Green.

The several Species of each are as follow:

Whites. Ceruse, Flake White, *Spanish* White, Spodium.

Blacks. Burnt Cherry-Stones, Ivory-Black, Lamp-Black.

Browns. *Spanish* Brown, *Spanish* Liquorice, Umber.

Reds. Burnt Oker, Carmine, Cinnabar-Lake, Indian Lake, Indian Red, Red Ink, Red Lead, Vermilion.

Yellows. *English* Oker, Gall-Stone, Gamboge, Masticot dark and light, Oker de Luce, Pink-Yellow dark and light, *Roman* Oker, Saffron.

Blues. Blue Bice, Blue Verditer, Indico, Litmose, Smalt, Ultramarine, Prussian Blue.

Greens. Green Bice, Green Pink, Sap Green, Verdigrease, Verditer.

Directions for making a Variety of Colours by Compound.

Asb Colour. White and Lamp-Black; or Indico and Black; or Cherry-Stone and White, shaded with Ivory-Black.

Bay Colour. Vermilion, with a little *Spanish* Brown and Black.

Bright Red. Indian Lake and Native Cinnabar.

Carnation. Lake and White, shaded with Lake.

Changeable Silk. Red Lead and Water of Masticot, shaded with Sap-Green.

Cloud Colour. White, light Masticot; or Lake and White shaded with Blue Verditer alone.

Crimson. Cinnabar-Lake and White, shaded with Lake.

Flame

Flame Colour. Vermilion and Orpiment; or Red Lead and Masticot, heightened with White.

Flesh Colour. White, with a little Lake, and Red Lead; add Yellow Oker for a swarthy Complexion.

French Green. Light Pink and Dutch Bice, shaded with Green Pink.

Glass Grey. Ceruse, with a little Blue of any kind.

Hair Colour. Masticot, Umber, Yellow Oker, Ceruse, Oker-de-Luce, and Cherry-Stone Black.

Lead Colour. Indico and White.

Light Blue. Blue Bice, heightened with Ceruse or Spodium.

Light Green. Pink and Smalt, with White, if Need require.

Lyon Tawney. Red Lead and Masticot, shaded with Umber.

Murry. Cinnabar Lake and Flake White.

Orange. Red Lead and a little fine Masticot, shaded with Gall-Stone and Lake.

Orange Tawney. Cinnabar, light Pink and a little Masticot, shaded with Gall-Stone and Lake.

Pearl Colour. Carmine, with a little White, shaded with Lake.

Popinjay Green. Green and Masticot; or Pink and a little Indico, shaded with Indico.

Purple. Indico, Spanish Brown and White; or Blue Bice with Red Lead and Flake White; or Blue Bice and Lake.

Russet. Cherry-Stone Black and White.

Scarlet. Red Lead and Lake, with or without Vermilion; or Carmine and Indian Lake; or Native Cinnabar and Red Lead, shaded with Indian Lake.

Sea-Green. Bice, Pink and White shaded with Green Pink.

Sky Colour. Light Masticot and White, for the lowest

lowest and highest Parts; Red Ink and White for the next; Blue Bice and White for a third Degree; and Blue Bice alone for the highest Part of all. These are to be all softened into one another at the Edges, so as not to appear harsh.

Sky Colour for Drapery. Blue Bice and Venice Ceruse; or Ultramarine and White, shaded with Indico.

Straw Colour. Yellow Masticot, and a very little Cinnabar shaded with dark Pink.

Violet Colour. Indico, White and Cinnabar Lake; or fine Dutch Bice and Lake, shaded with Indico; or Litmose, Smalt, and Blue Bice; the latter most predominant.

Water. Blue and White, shaded with Blue and heightened with White.

Directions for laying on the different Colours.

Your Pencils must be fast in their Quills, and sharp-pointed after you have drawn them through your Mouth.

Before you begin, have all your Colours ready before you, and a Pallet for the Conveniency of mixing them; a Paper to lay under your Hand, to keep your Work clean, as well as to try your Colours on; also a large Brush called a Fitch, to wipe off the Dust when your Colours are dry.

Lay your Colours on but thinly at first, deepening and mellowing them by Degrees as you see occasion. The quicker you lay them on, the evenner and cleaner your Drawing will appear.

Take Care to preserve all your Colours from Dust; and before you use them, wipe your Shells and Pallet every Time with your Fitch.

When you have done your Work, or would lay it

it aside, be careful to wash out your Pencils in warm Water.

For Face-Painting mix up a little light Carnation or Flesh-Colour with Gum-Water in a Shell by itself. If it be for a fair Complexion mix Vermilion and Flake White together; and for a swarthy one, add to the former a little Masticot or *English Oker*, or both.

Let your Flesh-Colour be always lighter than the Complexion you would Paint; for, by working on it, you may bring it to its true Colour.

In a large Shell, or upon your Pallet, lay your different Shades of Flesh-Colour, at a convenient Distance from each other; and always have ready a sufficient Quantity of White to lighten your Shadows.

For the Cheeks and Lips use a Mixture of Lake and Red Lead, or Carmine, as Occasion requires; and for blue Teints, (as under the Eyes, and in Veins) Indico or Ultramarine and White.

For grey faint Shadows, use White *English Oker*, sometimes Masticot: For deep Shadows, White, *English Oker*, Umber; for darker Shadows, Lake and Pink, which make a good fleshy Shadow.

In colouring Landskips; at first only lay dead Colours smooth all over the Piece, leaving no Part uncovered; and be not over curious in this Part of the Performance, but rather use a masterly Freedom; and the Work, though seemingly rough to the Eye, will have a good Effect when placed at a Distance.

Let not the Roughness of the Colour discourage you; for it is easy to soften it by Degrees with the other Shadows, observing only to sweeten and heighten them according as the Light falls.

In some Places lay on strong Touches, and in those Places bring your Work up together to an equal Roundness

Roundness and Strength; tempering and sweetening your Colours with a sharper Pencil than the first, that no Lumps or harsh Edges be left, but that all your Shadows may lie dispersed, soft and smooth, gliding gently, as it were, into one another.

You are not to finish any Part before the other, but work up all the Parts gradually alike till you see nothing wanting to complete your Picture.

Having laid your dead Colours, begin first with the lightest Parts, as the Sky, Sun-Beams, &c. then the yellowish Beams (which are to be done with Masticot and White); next the Blueness of the Sky (with Ultramarine or Smalt alone.) For purple Clouds only mix Lake and White, making your Colours deeper as they go upwards from the Horizon, except in tempestuous Skies. The Tops of distant Mountains must be worked so faint, that they may seem to lose themselves in Air.

Bring your Colours forward as your Distance decreases; painting your first Ground next the Horizon downwards of a bluish Sea-Green, and as you advance forward, of a reddish or darker Green, till you come to the Fore-Ground itself, which, as it is to be the darkest Part of all, do with dark Green shaded with a dark Brown or Yellow; which Rule of Shadowing will also serve for the Trees on each respective Ground.

All distant Objects are to be made imperfect as they appear to the Eye, as has been already observed.

In colouring Trees, Boughs, and Branches, touch in all the dark Shades first, raising the lighter Leaves above the darker by adding Masticot to the dark Green, which may be made with Bice, Pink, and Indico, for the uppermost of all, which

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are

are to be done last; touch lightly the Extremities of the Leaves with a little Green Masticot, and White, and set off the darkeſt Shadows with Sap-Green and Indico.

These Rules are adapted to general Appearances; but the Learner may deviate from them as Nature ſhall direct.

With regard to Drapery, Fruit, Flowers, and other Branches of Painting, the beſt Obſervations are to be taken from the Objects themſelves, or the moſt curious and exact Representations of them.

Directions for Colouring and Waſhing of Maps and Prints.

This is to be done by gently rubbing over the Print, &c. with a ſoft Hair Pencil, when the Colours are well diluted. In waſhing the different Quarters of Maps, Care muſt be taken not to exceed the Limits with your Colour, and to place ſuch near each other, as will have a good Effect, and are pleaſing in Contrast.

The Colours chiefly uſed for this purpoſe are, for Red, Red-Ink.—Blue, Litmus.—Green, Sap-green, Verdigris diſſolved in Vinegar.—Yellow, Gambodge, the yellow Berry Waſh, and the Turmeric Waſh.—Purple, Logwood Wood-waſh, Archal.—Brown, Spaniſh Liquorice, Tobacco Water.—Black, Indian Ink.

Vermilion, Verditer, or Turpeth Mineral may alſo be uſed as Waſhes, and rendered transparent by the *Iſinglaſs Size*.

Carmine, Biſtre, and Gall-ſtone, are to have but a very ſmall Quantity of the Size added to their Mixture, but the Pruſſian-Blue more copiouſly.

Directions

Directions for preparing the following Washes.

Tincture of Saffron.

Let some of the best English Saffron be put into a Phial, on which pour some hot Water, then to be set in Water in a boiling State, in which it is to be kept some time, and then to be strained; the Water is to be in Quantity as you would have your Colour, high or pale.

Zedoary Wash, being a fine Yellow.

To an Ounce of the Root, put a Quart of Water, to be boiled until the Water is sufficiently tinged, so as to stain Paper of a full Colour, then to be strained through Linen for keeping. This Colour exceeds Turmeric, if not prepared with Spirits of Wine, and is much cooler than Saffron, though full as bright. It is an excellent Colour for Flowers.

Directions for preparing the Logwood Wash.

To an Ounce of ground Logwood, add a Pint of Water, to be boiled until reduced to one half, to be strained through Flannel while in a boiling State, to which add ten Grains of Pearl-ashes, or the Quantity of a small French Bean: The Addition of half an Ounce of Brazil-Wood may be put to the Logwood, as you would incline it to a reddish Colour, leaving out the Pearl-ashes, unless of too high a red.

Of the yellow Wash from the French Berries.

To a Pound of the Berries add a Gallon of Water, with half an Ounce of Allum, to be boiled an Hour in an Earthen Vessel, then to be run
H 2 through

through a Flannel Bag, and boiled again until you find the Colour to your mind. *N. B.* You will have it of different Shades according to the Time of boiling.

Lime Water, necessary to change Sap-green into a Blue.

Let some unslacked Lime be covered with Water to the Depth of an Inch, for about twelve Hours, the Clear is to be kept in Bottles for Use.

Directions for cleaning of Paintings in Oil.

Water made pretty hot will take off many of the common Varnishes, to which Soap may be added, but not to be used too freely. Oil of Olives, or Butter, will sometimes remove Spots, that resist Soap and Water, as they are great Dissolvers of Pitch and Rosin. *Pearl-Ashes*, dissolved in Water, is very effectual in removing many Foulnesses; but it must be used with great Caution; for should it come immediately to the Colours, and remain on the Picture any Time, it might injure it. *Spirits of Wine* will dissolve many Gums, and must be used with no less Caution than the *Pearl-Ash Water*.

Directions for preparing the Pearl and Wood-Ash Lye, used in cleaning Pictures, and also necessary to enliven the Wash made of Brazil-wood.

Let an Ounce be dissolved in a Pint of Water, to be stirred frequently for half a Day; then to be decanted from the Settlings.

To make a strong Lye of the same.

Let two Pounds of *Wood-Ashes* and three Quarts of Water, be managed as just directed, and evaporated to one Quart, or a greater Quantity, as you

you find it acrid to your Taste. These Lyes are to be used warm with a Sponge; and with the Caution just directed. When thick Spots are not easily removed, a strong Soap-lather may be of use, not suffering it to touch any other part of the Picture but the Spot it is to be engaged with.

Directions for using Spirits of Wine and other Dissolvents.

The Picture is to be laid on a Table, and flooded or well dabbed with a Sponge, with very strong rectified Spirits of Wine, so as to keep the Picture very moist, with the Addition of fresh Spirits: then with cold Water wash off the whole.

N. B. All these Dissolvents are to be washed off with Plenty of Water, and should it be necessary to use any of them again, take care that the Painting is quite dry; this is to be attended to at every Repetition.

A Varnish for preserving of Paintings in Oil Colours, necessary to be laid on after cleaning.

Beat up the Whites of Eggs until they become a perfect Fluid, which are to stand for a while, to which add a little Brandy, or Spirits of Wine, and a Bit of Sugar to give it a Body; previously infuse some bitter Apple in the Brandy or Spirits, to prevent the Flies from eating off the Varnish.

Another.

Isinglass diluted with Water, with an addition of a fourth or fifth of the Weight of the Isinglass of Sugar or Honey, is also a very good Varnish for the same Use.

N. B. Either of these Varnishes may be readily removed with a Sponge and hot Water, and are to be

be laid on with a Sponge, or a Painter's Brush, but not before the Picture is dry.

Directions for painting on Glass.

PAinting upon Glass is an Art which can be executed with the greatest Ease; yet there is no Representation can appear more elegant than that of a Picture done well in this Manner, as it gives all the Softness that can be desired, and is easy to work, for there are no Outlines to draw, nor any Shades to make, but the Colours are put on without the trouble of either.

The Prints that are to be used, are those done in Mezzotinto; for their Shades being blended together, when rubbed on the Glass, appear soft and united as in Drawings of *Indian Ink*.

Such Prints are to have their Margin cut off; then get a Piece of fine Crown-Glass, the Size of your Print, (as flat and free from Knots and Scratches as possible); clean the Glass well, and lay on some *Venice Turpentine* on one Side, quite thin and smooth, with a Painter's Brush. Lay the Print flat on Water, and as soon as it sinks; take it carefully out, and lay it between some Papers, that the Water may be absorbed.

Next, lay the damp Print flat upon a Table, with its Face uppermost; then, holding the Glass over it, without suffering the Turpentine to touch it till it is exactly even with the Print, gently press the Glass down with your Fingers in several Parts; and turning it, press the Print with your Fingers, drawing them from the Centre to the Edges, till every Part is quite smooth, and that not any Blisters appear.

When this is done, wet the Back of your Print with a Sponge, until the Paper will come off with your

your Fingers; then rub it gently, and the white Paper will roll off, leaving the Impression of the Plate only upon the Glass: Which when dry, with a Camel's-Hair Pencil, dipped in Oil of Turpentine, wet it all over, and it will be perfectly transparent, and fit for painting on.

Colours proper for painting on Glass, to be ground in Oil, and tied in Bladders for Use.

Whites. Flake White, White-Lead.

Blacks. Lamp-Black, Ivory-Black.

Browns. Spanish Brown, Umber.

Reds. Lake, Vermilion, Red Lead, Indian Red, Lake Cinnabar.

Yellows. English Pink, Masticot, English Oker, Spruce Oker, Dutch Pink, Orpiment, King's Yellow.

Blues. Blue Bice, Prussian Blue, Saunder's Blue, Smalt.

Greens. Verdigrise, Terra Vert.

The Ultramarine (for Blue), and the Carmine (for Red), to be bought in Powder, as in that State they will be best preserved: the least Touch of these will give the Picture a Cast: mix up no more of these Colours than you want for present Use, which must be with a Drop or two of Nut-Oil upon your Pallet, with your Pallet-Knife.

To get the Colour out of the Bladders, prick a Hole in the Side of each, and press it till you have sufficient on your Pallet for present Use; as what remains will dry and skin over, and so become useless.

Then lay a Sheet of white Paper on the Table, and taking the Picture in your Left Hand, with the Turpentine Side next you, hold it sloping (the Bottom resting on the white Paper), and all the Outlines and Teints of the Print will be seen on the Glass; nothing then remains but to lay on the Colours

ours proper for the different Parts, in the following Order :

Directions for using the Colours.

As the Lights and Shades of your Picture open, lay the lighter Colours first on the light Parts of your Print, and the darker over the shaded; and having once laid on the brighter Colours, it is not material if the darker Sorts are laid a little over them; for the first Colour will hide those laid on afterwards. As for Example;

Reds. Lay on first the Red Lead, and shade with Lake and Carmine.

Yellows. The lightest Yellow, when laid on first, may be shaded with *Dutch Pink*.

Blues. Blue Bice or Ultramarine, for the Lights, to be shaded with Indigo.

Greens. Lay on Verdigrise first, and then a Mixture of that and *Dutch Pink*. Green may be lightened by an Addition of *Dutch Pink*.

When any of these Colours are too strong, they may be lightened to any Degree by mixing White with them on the Pallet; or you may darken them as much as you please, by mixing them with a deeper Shade of the same Colour.

The Colours must not be too thick when used, but thinned with a little Turpentine Oil.

Take care to have a Pencil for each Colour; and never use that which you have used for Green with any other Colour, without first washing it well with Turpentine Oil; as that Colour is apt to appear predominant when the Colours are dry.

Wash all the Pencils after using in Turpentine Oil.

Your Glass, when painted, must stand three or four Days to dry, and to be carefully covered from Dust before it is framed.

Of Etching.

ETching is a Method of working on Copper, wherein the Lines or Strokes, instead of being cut with a Graver, are eaten in with Aqua-Fortis.

This Art, being executed with greater Ease and Freedom than Engraving, represents the most delicate Subjects better, and more agreeable to Nature; as Landscapes, Ruins, and small, faint, or remote Objects, Buildings, &c.

The principal Materials for this Art are the Plate, hard and soft Ground, (the first for Winter, and the other for Summer,) a Dabber, Turpentine-Varnish, Lamp-Black, Soft Wax and Aqua-Fortis.

The Tools are an Oil-Rubber, a Burnisher, a Scraper, a Hand-Vice, Etching-Board, Etching-Needles, an Oil-Stone, and a Parallel Rule.

Directions for laying the Ground.

Having provided yourself with a Plate, of the Size of the Print or Drawing you intend to copy, rub it well with an Oil-Rubber made of Swan-skin-Flannel, till all the Marks of Charcoal used in polishing it, entirely disappear; then, wiping off the dirty Oil with a Linen Cloth, dip your Finger in some clean Oil, which rub over the Plate until it appears like Glass: And in case any Sand-Holes or Flaws remain in it, the Scraper will assist you in taking them out. The Marks left by the Scraper are to be taken out with the Burnisher, leaving all smooth. Having fixed your Hand-Vice at one End of the Plate, with a Piece of soft Linen and Whiting, clear the Plate from the Oil; then heat it over a Charcoal Fire, or lighted Paper, so as to melt the Ground, which is to be laid on thinly, and dab-

bed all over with the Dabber, till it is perfectly smooth and even; when you are again to warm the Plate, and smoak the Ground over a large Candle, which is to be done by a gentle and even Motion, until the Ground is of an equal Colour; be careful not to burn it, by heating it more in one Place than another. If the Plate be large, you may bind four Penny-Candles together for the purpose.

Directions for Tracing.

The next Thing to be done, (while the Plate is cooling, after the Ground is laid) is to rub the Back of your Print or Drawing all over, with a Bit of Linen or Cotton, dipt in the Scrapings of red Chalk, gently wiping off the loose Dust, with a clean Piece. Then place the red Side upon the Plate, making it fast at each Corner with some soft Wax. Lay the Etching-Board under your Hand, to prevent bruising the Ground; then with a blunt Etching-Needle trace lightly the Outlines and Breadths of the Shadows, till the Marks of them appear upon the Ground, which you must take Care not to penetrate by tracing too hard.

As great Nicety is required in this Part of the Work, it will be necessary now and then to lift up one Corner of your Original, and examine whether every Part be traced before you take it off, as it will be extremely difficult to lay it down again in its former Position.

Directions for Etching.

Having carefully traced your Original, take it off, and lay a Silk or Linen Handkerchief next the Plate, and over that your Etching-Board; then proceed to the Etching; for which observe the following Directions, which are adapted to every particular Branch,

Branch, as Landscape, Shipping, Portraits, History, Architecture, &c.

Distance in Landscape, or the faint Parts of any other Picture, are the first to be done; and these are to be worked closer, and with a sharper-pointed Needle: The darker Parts must be Etched wider, and with a blunter Needle; but, to prevent Mistakes, the Needles may be marked, according to their different Degrees and Uses for which they are intended. As for the very faintest Parts, they are to be left for the Graver or dry Needle; of which hereafter.

In Building, and all Architecture in general, use a Parallel Ruler, till frequent Practice enables you to do them without it.

The Needles may, when necessary, be whetted upon your Oil-Stone, keeping them equally round. The Oil-Stone will be farther useful in whetting the Scraper, which is to be rubbed flat upon the Stone, with a steady Hand, keeping Oil constantly upon the Stone.

Of Biting, or Eating in the Work with Aqua-Fortis,

First, examine your Work carefully, that nothing be omitted; and if any Scratches appear upon the Ground, or Mistakes be committed in the Etching, they are to be stopped up; which is done by covering them with a Mixture of Lamp-Black and Varnish, laid on thinly with a Hair-Pencil, which, when dry, will resist the Aqua-Fortis. But it will be best to stop out these, as they occur to you in the Course of your Work, for by this Means they will be less liable to escape your Notice; and when the Varnish is dry, you may etch it over again, if required.

The next Thing is, to enclose the work with a
I 2 Rim

Rim or Border of soft green, or other coloured Wax, about half an Inch high, bending the Wax in the Form of a Spout at one Corner, to pour off the Aqua-Fortis: And that it may not run out at any other Part, take Care to lay your Wax so close to the Plate, that no Vacancies be left.

Your Aqua-Fortis must be single; and if too strong, as will be seen in the Biting, take it off, and mix it with a little Water, shaking them together in a Bottle; and when, by often using, it becomes too weak, it may be strengthened by mixing it in a Bottle with a little double Aqua-Fortis. The Bottle which contains the Aqua-Fortis should have a large Mouth, and a Glass Stopper.

Let the Aqua-Fortis lie on the Plate a short Time, wiping off the Bubbles, as they arise, with a Feather, which may remain on the Plate while it is biting; after which take it off, and wash the Plate with Water; then let it dry, and by scraping off Part of the Ground from the faintest Part of the Work, try if it be sufficiently bit; and if not, stop out the Part you have tried with Lamp-black and Varnish; and when that is dry, pour on the Aqua-Fortis again.

When the faint Parts of your Work are bit enough, stop them out, and proceed to bite the stronger Parts, stopping them out as Occasion requires, till the whole Work is sufficiently bit: Then warm the Plate, and take off the soft Wax; after which, heat the Plate till the Ground melts, pour on a little Oil, and wipe the whole off with Linen. When the Ground is taken off, rub the Work well with the Oil-Rubber, and wipe the Plate clean; then proceed to finish it with the Graver, according to the following Directions.

Of Engraving.

THE Tools necessary for Engraving are, the Oil-Rubber, Burnisher, Scraper, Oil-Stone, Needles, and Ruler, already mentioned to be used in Etching; also Gravers, Compasses and Sand-Bag.

Gravers are of two Sorts, square and lozenge: Three of each Sort should be provided. The first is used in cutting the broader Strokes, the other for the fainter and more delicate. No Graver should exceed the Length of five Inches and a half, the Handle included, except for straight Lines.

The Sand-Bag or Cushion, is used to lay the Plate on, for the Conveniency of turning it about. The Oil-Stone must be of the *Turkey* Sort.

Of Whetting and Tempering the Graver.

As great Pains are required to whet the Graver nicely, particularly the Belly of it, Care must be taken to lay the two Angles of the Graver, which are to be held next the Plate, flat upon the Stone, and rub them steadily till they are polished like a Mirror, and till the Belly rises *gradually above the Plate*, so as that, when you lay the Graver flat upon it, you may just perceive the Light under the Point; otherwise it will dig into the Copper, and it will be impossible to keep a Point, or execute the Work, with Freedom. In order to this, keep your Right Arm close to your Side, and place the Fore-Finger of your Left-Hand upon that Part of the Graver which lies uppermost on the Stone. When this is done, in order to whet the Face, place the flat Part of the Handle in the Hollow of your Hand, with the Belly of the Graver upwards, upon a moderate Slope, and rub the Extremity or Face upon the Stone, till it has an exceeding sharp Point, which

which you may try upon your Thumb-Nail. The Oil-Stone, while in Use, must never be kept without Oil.

When the Graver is too hard, as is usually the Case, when first bought, and may be known by the frequent breaking of the Point; the Method of tempering the Steel is as follows:

Heat a Poker red-hot, and hold the Graver upon it, within half an Inch of the Point, waving it to and fro, till the Steel changes to a light Straw-Colour; then put the Point into Oil to cool: Or, hold the Graver close to the Flame of a Candle, till it be of the same Colour, and cool it in the Tallow: But be careful either way, not to hold it too long, for then it will be too soft; and in this Case, the Point, which will then turn blue, must be broken off, and whetted afresh, and tempered again, if required. But be not too hasty in tempering; for sometimes a little whetting will bring it to a good Temper.

Of holding the Graver.

Cut off that Part of the Handle which is upon the same Line with the Belly, or sharp Edge of the Graver, making that Side flat, that it may be no Obstruction.

Holding the Handle in the Hollow of your Hand, and extending your Fore-Finger towards the Point, let it rest upon the Back of the Graver, that you may guide it flat, and parallel with the Plate.

Take Care that your Fingers do not interpose between the Plate and the Graver; for they will prevent you from cutting your Strokes so clean as they ought to be.

Directions

Directions for Engraving.

Let the Table or Board you work at be firm and steady; upon which place your Sand-Bag with the Plate upon it; and holding the Graver as above directed, proceed to Business, in the following Manner.

For strait Strokes, hold your Plate firm upon the Sand-Bag with your left Hand, moving your Right Hand forward, leaning lighter where the Stroke should be fine, and harder where you would have it broader.

For circular or crooked Strokes, hold the Graver firm, moving your Hand or the Plate, as you see convenient.

Learn to carry your Hand with such a Slight, that you may end your Stroke as finely as you began it; and if you have Occasion to make one Part deeper or blacker than another, do it by Degrees: And that it may be done with greater Exactness, take Care that your Strokes be not too close, nor too wide.

In the Course of the Work, scrape off the Barb or Roughness which arises, with the Belly of your Graver; but be careful, in doing this, not to scratch the Plate: And that You may see your Work properly as you go on, rub it with the Oil-Rubber, and wipe the Plate clean, which will take off the Glare of the Copper, and shew what you have done to the best Advantage.

Any Mistakes or Scratches in the Plate may be rubbed out with the Burnisher, and the Part levelled with the Scraper; polish it again afterwards lightly with the Burnisher.

Having thus attained the Use of the Graver, according to the foregoing Rules, you will be able to finish the Piece you had etched, by graving up the several

several Parts to the Colour of the original; beginning, as in the Etching, with the fainter Parts, and advancing gradually with the stronger, till the whole is completed.

The dry Needle (so called because not used till the Ground is taken off the Plate) is principally employed in the extreme light Parts of Water, Sky, Drapery, Architecture, &c.

For your first Practice, copy such Prints as are openly shaded; the more finished ones being too difficult, till you have gained farther Experience.

N. B. To prevent any Obstruction from too great a Degree of Light, we would recommend the Use of a Sash, made of oiled or Fan Paper pasted on a Frame, and placed sloping, at a convenient Distance between your Work and the Light. This will not only preserve the Sight, but, when the Sun shines, it cannot possibly be dispensed with.

Of Mezzotinto-Scraping.

THIS Art, which is of a late Date, is recommended to the Practice of the ingenious Reader, for the amazing Ease with which it is executed, especially by those who are expert in Drawing.

Mezzotinto Prints are those, which have no Hatching or Strokes of the Graver, but whose Lights and Shades are blended together, and appear like a Drawing of *Indian Ink*.

The Tools used for this Purpose are,

The Copper-Plate, Oil-Stone, Grounding Tools, Scraper, Burnisher, and Needles.

Directions for laying the Mezzotinto-Ground.

Mark from the Bottom of the Plate, the Distance you intend to leave for the Writing, Coat of Arms, &c. then, lay your Plate, with a Piece of Swan-skin-Flannel under it upon a Table, holding the
Grounding

Grounding-Tool in your Hand perpendicularly, lean upon it moderately hard, continually rocking your Hand in a right Line from End to End, till you have wholly covered the Plate in one Direction. Next cross the Strokes from Side to Side, afterwards from Corner to Corner, working the Tool each time all over the Plate in every Direction, almost like the Points of a Compass; taking all possible Care not to let the Tool cut (in one direction) twice in a Place. This done, the Plate will be full, or, in other Words, all over rough alike, and would, if Printed, appear completely black.

Having laid the Ground, take the Scrapings of Black Chalk, and with a Piece of Linen rub it over the Plate; or you may, with two Candles, smok it, as before directed for Etching.

Now, take your Print or Drawing, and having rubbed the Back with Red Chalk Dust, proceed to trace it, as already directed.

Directions for whetting the Grounding-Tool.

If a Tooth of the Tool should break, it may be perceived in the working by a particular Streak or Gap, which will appear in the Ground in a strait Line; in which Case the Tool must be whetted on the Back, holding it sloping, and in a circular Manner, like the Bottom of the Tool.

Directions for Scraping the Picture.

Take a blunt Needle, and mark the Outline only; then with a Scraper scrape off the Lights in every Part of the Plate, as clean and smooth as possible, in Proportion to the Strength of the lights in your Picture, taking Care not to hurt your Outline: And that you may the better see what you do, with the Thumb and fore Finger of the left Hand hold

a Piece of transparent Paper, sloping just over your right Hand, and you will soon be a Judge of the different Teints of the Work; scraping off more or less of the Ground as the different Strength of Lights and Shades require.

The Use of the Burnisher is, to soften or rub down the extreme light Parts after the Scraper is done with, such as the Tip of the Nose, Forehead, Linen, &c. which might otherwise, when proved, appear rather misty than clear.

Four or five Days before you think the Plate will be ready for proving, Notice must be given to the Rolling-press Printer to wet some *French Paper*, as no other will do for this Work, and as that Time is necessary for it to lie in wet. When the Proof is dry, touch it with white Chalk where it should be lighter, and with black where it should be stronger; and when the Print is retouched, proceed as before for the Lights, and for the Shades use a small Grounding-Tool, as much as you judge necessary to bring it to the proper Colour; and when you have done as much as you think expedient, prove it again; and so proceed to prove and touch, till it is entirely to your Mind. When the Plate tarnishes in the Part where you are at work, a little Vinegar and Salt kept by you in a Vial will take it off, wiping it dry with a clean Cloth.

Avoid as much as possible over-scraping any Part before the first proving, as by attending to this, you have it in your Power better to correct and retouch your Work.

F I N I S.

THE
ART
OF
PAINTING
IN
MINIATURE,
TEACHING,

The speedy and perfect Acquisition of that ART,
by RULES so easy, and in a Method so Natural,
as to render this Accomplishment universally
attainable.

Translated from the ORIGINAL FRENCH, Revised and
Corrected by an eminent Master.

D U B L I N:

Printed by JOHN EXSHAW, in Dame-street.

M.DCC.LXXIII.

THE

ART

PAINTING

MINIATURE

TEACHING

Translated and revised by the
National Academy of Design
as to render the Academy more
available.

Translated from the Original French
Corrected by an original Master

DUBLIN

Printed by JOHN BELL, in Dublin.

1800

THE
ART of PAINTING, &c.

IN this Art, as well as the other kinds of Painting, it is necessary that the Student should draw both freely and correctly; otherwise his Labour to attain an Habit of Colouring, will be entirely useless. A good Taste, and the Ability in Drawing just mentioned, being first acquired, the copying the Pictures of the best Masters, and a just Observance of Nature, will soon lead the young Artist to the Road of Perfection, as laid down in Mr. *Russell's* Instructions, given in the Beginning of this Performance.

Painting in Miniature has many Advantages over the other Branches of this Art. 'Tis neater and not so incumbered with Materials, as you may with Ease take with you all that are necessary, and entertain yourself wherever your please; quit and resume it when you will, without such a Variety of Preparations as are necessary in the Oil Colouring, notwithstanding all the Taints Force, and Effect of Oil Pictures may be given in those of Miniature.

The

The principal Colours, and other Materials.

Flake White,	Vermillion,
Gamboge,	Red Lead,
Naple's Yellow,	Ultramarine,
Dutch Pink,	Prussian Blue,
Yellow Okér,	Verditer,
Yellow Oker burned,	Indigo,
Terra Sienna,	Sap Green,
Terra Sienna burned,	Bistre,
Brown Oker,	Umber,
Brown Oker burned,	Umber burned,
Brown Pink,	Cologn Earth,
Carmine,	Lampblack,
Lake,	True Indian Ink.

A Stone and Muller of Pebble, to grind your Colours.

Pallets, Pallet Knife, and Pencil Sockets of Ivory.
Camel's Hair Pencils of different Sizes.

Ivory Shells to hold your Colours when ground.

Tablets or Leaves of Ivory, are recommended to Paint on.

Directions for grinding the Colours.

Your Colours (except Gamboge, Sap Green, and Indian Ink,) are to be ground very fine with fair Water, and mixed in the Shells with Gum Water, which must be reserved in a Vial kept corked, and observe never to take any out with a Pencil that has Colour on it, but with a Quill cut in the Scoop Manner for the Purpose.

To know whether your Colours are properly gummed; draw your Pencil when filled with Colour on your Hand, which dries immediately, and should you perceive that it cracks or shines, it is then too high gummed;

gummed; but should it rub off, by passing your Finger over it on your Hand, it has too little in it, and must have an Addition of Gum put in the Shell, taking Care not to use too much, which makes the Colour hard, and is known by its shining when dry, as just observed. Gum adds a Strength to dark Colours, and when you choose to give a greater Force to any Colour than it naturally bears, encrease the Quantity of Gum.

As all Colours taken from Earth or other heavy Matter, are too coarse for Miniature Painting, the finest Part must be extracted by diluting them with Water in a Cup, and as soon as they are well steeped stir them, and when settled a little, pour off the finest Part, (which will be at the Top,) into another Vessel, to dry for Use. This is a very good Method, especially for Flake White, in which there is a Chalky Substance, resembling the coarse Part of other Colours, which sinks to the Bottom.

To extract the Greasiness, of which dark Colours are compounded, mix a little of the Gall of an Ox, Carp, or Eel, particularly the latter, dried and diluted with Brandy for Use; this makes the Colour work free, and prevents its Scaling.

How to choose your Pencils.

The Choice of good Pencils is a great Matter, therefore wet them a little as you draw them thro' your Lips, and if the Hairs keep close together (as you turn them on the back of your Hand) and make but one Point, they are fit for Use; but if they make several Points some longer than another, they are entirely useless. When they are too sharp pointed, with only a few Hairs longer than another, they must be blunted with a Pair of Scissars, taking Care not to clip away too much. 'Tis necessary

cessary to have two or three different Sizes, the largest for laying Grounds and dead Colouring, and the smallest for Dotting and finishing.

To bring the Hairs of your Pencil to join close together, and make a fine Point, you must often put it just between your Lips, moistening and pressing it close with the Tongue, even when there is Colour on it; and should there be too much, some of it is to be taken off by this Means, and only a Sufficiency left to give fine and equal Touches. You need not apprehend any Prejudice from this Practice, as not any of the Colours used in Miniature Painting are poisonous or prejudicial, except King's Yellow and Orpiment, therefore they are but seldom used. This Method is particularly used for Dotting and finishing the naked Parts of a Picture, that the Touches may be neat and not too much charged with Colour. As for Draperies and all other large Masses; 'tis sufficient to draw the Pencil over the Edge of the Shell to unload it, giving a few Strokes upon a Card or Paper before you use it.

Of the proper Light to work at, &c.

Having now finished an Account of the several Materials, let us proceed to shew their Use. The Light you are to choose must be from the North, as by it we view Objects as they come nearest to Nature, without any Glare; it is also necessary to admit the Light but from one Window, and that to be confined to your Work, placing your left Side next it, and your Desk on a Table, just high enough for you to work at, in an easy and graceful Manner, without stooping your Body, which is very detrimental to Health.

Of Sketching, or drawing the Outlines of your Work.

First prepare your Ivory for Painting, by rubbing it with Polishing Rushes, which gives it a fine Grain for taking the Colours; then proceed to sketch the Outlines of your Picture with clear Carmine, drawing a Square or an oval Circumference round it, as soon as the Outline is finished, then proceed to dead Colour, avoiding the Force necessary in finishing, but making your Shadows tender, that they may be heightened by dotting, and brought to a proper Colour and Spirit.

Of Dotting.

There are several Methods of Dotting, and every Painter has that peculiar to himself; some dot perfectly round, others make them long, but the best and most expeditious Manner, is by little Strokes that cross each other every Way, 'till the Work appears as if it had been dotted, softening them so as to give your Picture a fleshy Mellowness, but avoid as much as possible, all dry or hard Touches.

Of Back Grounds.

After you have dead coloured your Picture, and laid in the several Tints hereafter mentioned, begin your Back Ground. First lay in a light Wash of the Colour you would have it of, or according to that of the Picture you copy; then pass a Lay of the Colour you have prepared over that. You must do this with a particular Quickness, nor must you re-touch any Part until it is dry, laying it as smooth as possible with large Strokes of your Pencil.

L

Dark

Dark Back Grounds are composed of Bistre, Umber, or Cologn Earth, with black and white, others more yellow, with a great Part Oker. Black, white, and a little Indigo, for grey Back Grounds: Dutch Pink, white and black, makes a Greenish, or Olive Ground, which makes the naked Part of your Picture appear very fine, and gives a Warmth to your Colouring.

Of dead Colouring, and the different Teints of the Face.

Having drawn the Outlines of your Picture very correctly, begin your Shades with Vermillion and Carmine, giving the strongest Touches at the Corners of the Eyes, next the Nose, under the Nose, the Ears, and under the Chin; the Fingers, and in every Part where you would mark out Separations in Shades that are obscure.

Next lay in the blueish Teints with Indigo, on such Parts as go off or fly from the Light; as the Temples, under and in the Corners of the Eyes, on both Sides of the Mouth, a little on the Middle of the Forehead, between the Nose and Eyes, on the Side of the Cheeks, the Neck, and such other Parts as you are directed by Nature.

Yellow Teints are composed of Oker and Vermillion, and are given on the Sides of the Nose toward the Bottom, under the Eye-brows, a little underneath the Cheeks, and on the other Parts which rise and come forward to the Sight. 'Tis particularly in these Teints the Complexion is to be observed; Painting being but an Imitation of Nature, the Perfection of the Art consists in the Justness and Simplicity of the Representation, and the nearer it comes to its Original.

Of finishing the Face, &c.

When you have done your dead Colouring, and laid in the several Taints, you proceed to finish, by dotting over the Shadows with green Taints, and finishing the yellow and blueish Taints before directed. Soften the Extremity of your Shades on the Light Side, preserving the Colour of the Ivory for a middle Taint, which adds a fine Softness to your Picture. Finish your strong Shadows with Bistre and Vermillion, or Terra Sienna, and in some Parts with pure Bistre, according to the Subject you are painting, laying on your Colours as clear as possible.

Dot the clear and bright Parts with Carmine and a little Vermillion, using a very little Oker to lose or blend them in the shadowy Parts, and make the Taints die away insensibly into one another; taking Care as you dot to round the Parts, by giving your Strokes the different Turns of the Flesh.

The Whites of the Eyes are shaded with Blue, the Corners next the Nose with Vermillion and Carmine, the Balls of the Eyes are done with Indigo and White, adding Bistre if they are brown or black, if grey the Pupils are done with pure Lampblack. Shade the Balls with Indigo, Bistre or Black, according to the Colour they are of; the marking of the Eye-lids with Carmine and Bistre, which must be softened with the other Taints; this done give the little Touch of Light that falls on the Chrystal with pure White. This gives a Brilliancy and Life to the Eye.

The Lips are dead coloured with Red Lead or Vermillion, and shaded with Carmine or Lake. The marking or dark Touches with Bistre and Carmine.

The Hands are coloured as the Face, observing that the Joints and Ends of the Fingers are a little redder than the rest. The marking done as directed for the Eyes, Lips, &c.

Hair is dead coloured with Bistre, Oker and White, or Black, according to its different Colours, and finished with pure Bistre, mixed with Oker or Black, the Lights with Oker. The Roots of the Hair next the Face to be softened into your blue Teints. Great Care must be taken to paint the Hair light and soft, to avoid a hard wiry Manner; the Eye-brows done as the Hair.

Of Draperies, Lace, &c.

For *Blue Drapery*.—Prussian Blue, or Ultramarine and White, shaded with Indigo.—Verditer shaded with Indigo. Your Draperies to be done with broad Strokes of the Pencil as the Back Grounds.

Red Drapery.—Red Lead or Vermillion, shaded with Carmine, or Lake.—*Carmine Drapery*. Form the dark Shades with Vermillion, and finish with Carmine, the dark Touches with Bistre.

Purple Drapery.—Lake Blue and White, finished with Lake and Indigo. This Colour may be varied by adding more Blue, or Lake.

Yellow Drapery.—Yellow Oker, Dutch Pink, Gamboge, or Naple's Yellow, shaded with Terra Sienna and Bistre.

Green Drapery.—Prussian Blue or Verditer, and Dutch Pink, shaded with Sap Green. Different Greens may be mixed by using more or less of the Blue or Yellow.

Black Drapery.—Lampblack and White, shaded with pure Lampblack; to give the Lustre of Velvets, &c. use Indigo in the dark Shades.

White

White Woollen Drapery.—Take White and a little Oker or Gamboge, to give it a yellowish Teint, shade with Bistre. Several other Kinds of Draperies may be painted according to Fancy, taking Care to preserve a Harmony in the Colouring.

Lace.—Dead Colour with Blue, Black and White, finish with pure White; when it lies transparent over Draperies or Carnations, finish the under Parts first, then paint your Lace over with pure White, and shade with the first Colour.

Gold Lace.—Dead Colour with Oker, and finish with Dutch Pink and Red Lead.

Silver Lace.—Blue, Black and White, finished with pure White.

Pearls.—White and a little Blue for the dead Colour shade with light Blue; the Speck of Light in the Middle with pure White, and a little yellow transparent Teint on the Shadow Side to round them.

Diamonds.—Lampblack, the Lights touched with pure White. All other Jewels are painted in the same Manner, only changing the dead Colour.

